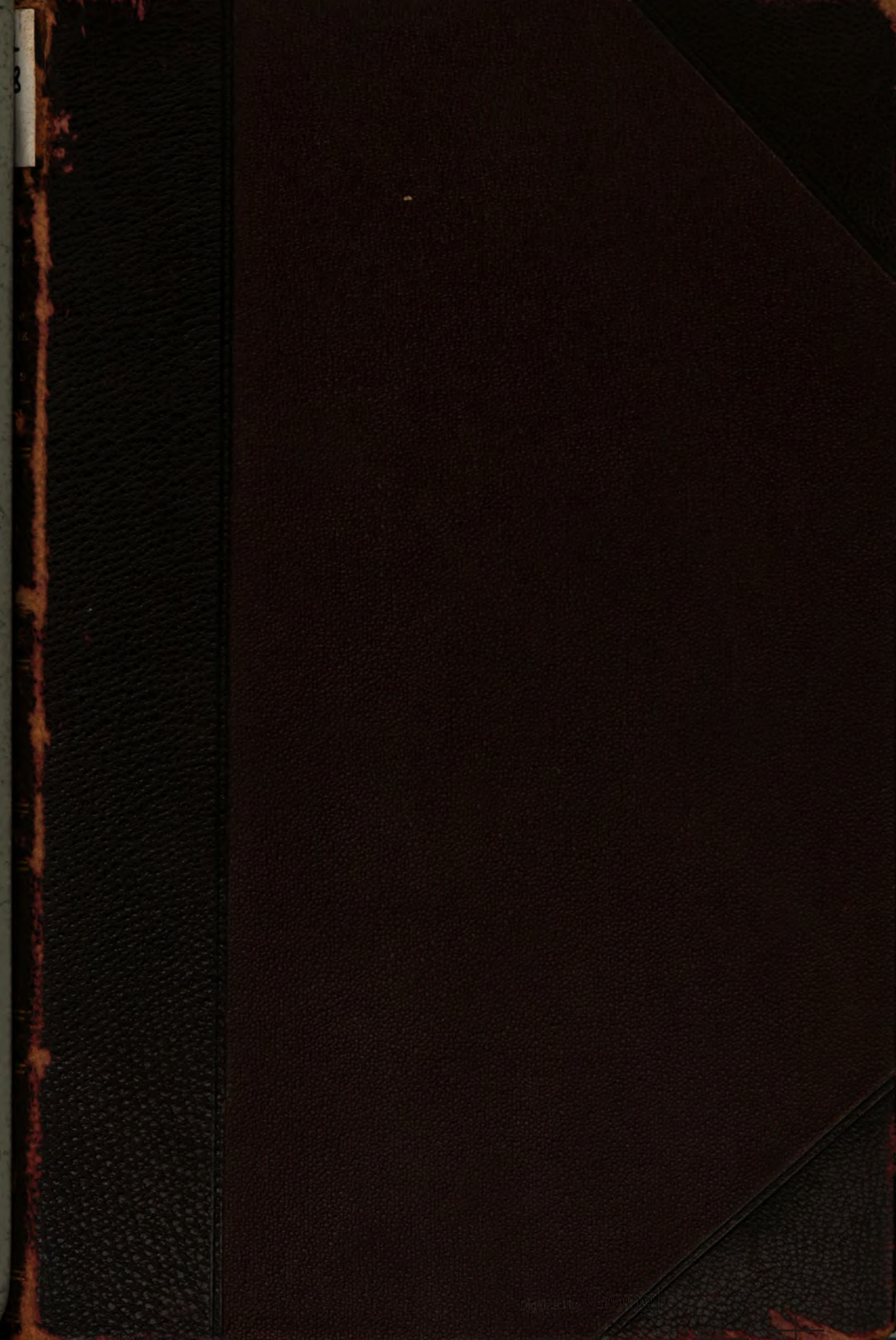

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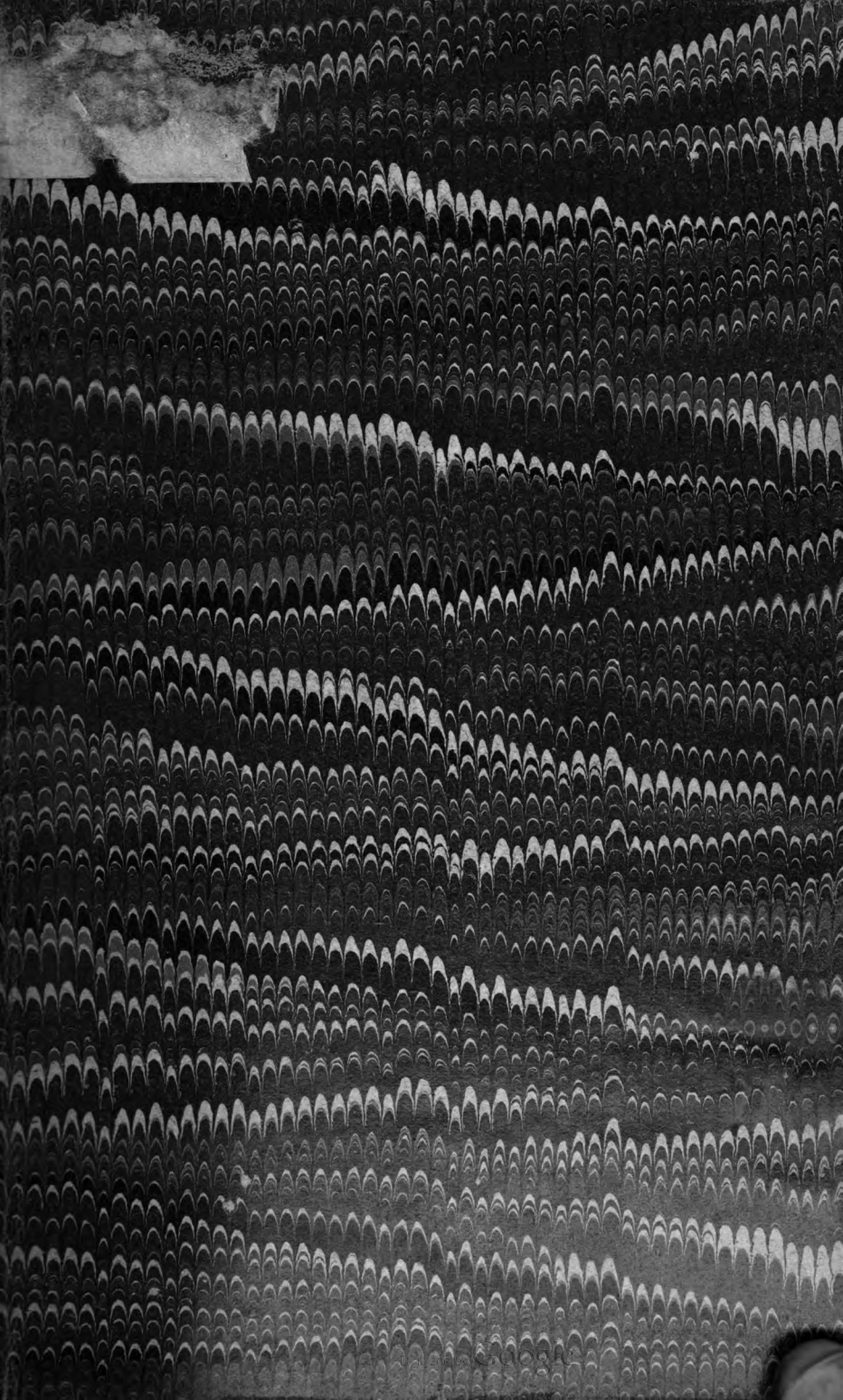
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THE RIGHT METHOD OF STUDYING THE GREEK AND LATIN CLASSICS.

THE CHANCELLOR'S ESSAY,
1887,

BY

HERBERT WILLIAM HORWILL, B.A.,
LATE SCHOLAR OF WADHAM COLLEGE.



In

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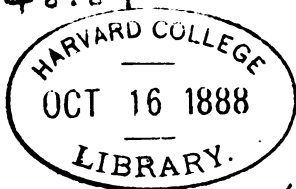
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THE RIGHT METHOD OF STUDYING THE GREEK AND LATIN CLASSICS.

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Nor many years ago the question of the right method of studying the Greek and Latin Classics seemed likely to be put for ever out of sight by the graver enquiry whether the Greek and Latin Classics should be studied at all. The awakening of the popular mind to the educational possibilities of natural science was accompanied by a tendency to disparage unduly the value of the old learning, a tendency which acquired additional strength from the unwise and imprudent opposition with which the claims of the innovators were met in some quarters. It must be admitted that neither side of the controversy was entirely free from blame. It should have been possible to call attention to the importance of a neglected subject of study without extolling it in language that might have been taken from the advertisement of some marvellous pill. It should also have been possible to defend the supremacy of the Classics without insisting upon the continued interdiction of a study that was not too frivolous to gain the attention of Aristotle and Pliny. The fears of the friends of classical study were not, however, altogether groundless. An appeal was made to the practical common-sense, so-called, of the English people. In the eyes of "practical" men the ideal education is that which would best enable a man to obtain food and shelter if cast alone on a desert island. It is forgotten that it is not given to all of us to live on desert islands; and that to the great majority of Englishmen, whose lives are destined to be spent in a civilised country, that education is not wholly unpractical which produces the perfect man though it may fail to create the perfect mechanic. In spite of all fears, the event has shown that, if science has gained much, the Classics have lost nothing. There was never a time when classical learning appealed to the sympathies of so large a proportion of the population. When we think of the manifest progress in the direction of the popularising of science, there is some danger of our overlooking the fact that classical instruction, too, has now reached many classes of society which, not long since, it hardly touched at all. The University Local Examinations, for instance, have stimulated the study of Classics in schools which would otherwise have been given over entirely to a non-classical course, and have afforded to promising students opportunities of distinction which in many cases have led to the Universities themselves those who, but for these examinations,

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would have had no suspicion of the gift that was in them. So, too, the University of London, although regarded by some writers as another University of Louvain, would be justified in claiming that, during the fifty years of its history, it has greatly aided this popularising of classical study, especially by its influence on professional and middle-class education. It is surely better that a man should have carefully studied but two or three masterpieces of Greek and Latin literature—even though he be unable to speak with authority on the history of the iambic trimeter or on the use of the caesura—than that he should have no knowledge of the Classics at all. Even the colleges that of late years have sprung up so rapidly in many great manufacturing towns, although naturally giving most attention to science, do not neglect the humanities. In most institutions of this kind, evening classes, in Classics as well as other subjects, have been established for the benefit of persons whose occupations prevent them from attending lectures during the day. The University Extension movements may be expected to do much, even in a few years, for the spread of classical instruction among the working-classes. A lecturer of ten years' experience in connexion with the London Society for the Extension of University Teaching has expressed a conviction that if a popular institution for the study of Greek and Latin were opened in London it would be crowded with eager students. At a time when Leeds artisans are willing to conclude a day's hard work by attendance at an evening class in Plato's Republic, it seems that the furtherance of classical study among the masses, so far from being a lost cause, is really a cause that is only in the first stage of a development, the end of which no one can foresee.

Before discussing the right method of studying any subject, it is necessary to have a clear understanding of the aim that we purpose to reach by its study. To say that this proposition is a truism is not to say that it does not need to be insisted upon repeatedly; for the fact that such a necessity is obvious has not always prevented a practical neglect of the enquiry which it demands. In no branch of education has there hitherto been suggested a method which is absolutely the best for all persons at all times and for all purposes. History is not exactly the same study to a Member of Parliament who seeks from it guidance with regard to the vote that he should give at a national crisis, and to a dabbler in numismatics who desires no greater light than is sufficient to clear up the difficulties contingent on the arrangement of a collection of coins. The nature of musical study varies according as the student desires to leave behind him the enduring possession of a classical oratorio, or the memory of momentary triumphs of brilliant execution. Illustrations might be accumulated from almost every pursuit under the sun, and the same principle—namely, that of Aristotle,

that it is necessary τὴν ἀκρίβειαν μὴ ὁμοίως ἐν ἅπασιν ἐπιζητεῖν, ἀλλ' ἐν ἑκάστοις . . . ἐπὶ τοσούτων ἐφ' ὅσον οἰκεῖον τῇ μεθόδῳ—holds good with regard to classical study. A man who intends to apply his energies to the task of enlarging the existing body of knowledge—who means, in short, to give himself to research—is justified in prosecuting a course of study which would be a mere waste of time to any one whose ambition turns in other directions. Much of the seeming failure of classical study has been due to the neglect of this distinction. The prophetic eye of school-masters and tutors has too often seen a possible professor in every boy placed under their care, with the consequence that their curriculum has been adapted to the needs of a very small minority of their pupils.

This essay will not pretend to discuss the course of classical study that should be adopted in the training of what may be called classical specialists, but will attempt to consider what method should be employed in the instruction of the great majority of classical students, those, namely, who seek by the enlightened study of the Greek and Latin authors to acquire what is commonly known as "culture." It is easier to write about this "culture" than to define it. Education, as a whole, has never been better defined than by Milton:—"I call a complete and generous education that which fits a man to perform justly, skilfully, and magnanimously, all the offices, both private and public, of peace and war." Modern critics would probably object to this as a definition of culture; they would say that it savours too much of a Philistine admiration of utility. At any rate, if culture does not mean all this, there can be no doubt that all this means culture,—physical, intellectual, and moral. Milton's definition, however, is after all only translated into the language of the nineteenth century when it is said of culture that it is the pursuit of perfection, this perfection being defined as the full, free and symmetrical development of the complex and many-sided nature and life of man. It must be a training and finishing of the whole man; it must end in the production of εὐφροσύνη, or a finely-tempered nature. To effect this harmonious development it is plain that a variety of plastic agencies must be set at work. The proper combination and direction of these agencies is the problem of education. Whatever definition of culture we may adopt, the all important thing is to remember that the aim of the student must be to cultivate, not letters or science, but himself.

It has generally been allowed that the study of the Greek and Latin classic authors is the royal road to mental culture. This hardly admits of definition, any more than culture in general. Like good breeding, its possession is indicated as much by the absence of certain negative, as by the presence of certain positive, qualities. It is neither force nor insight, nor even knowledge; but it is a peculiar tone or habit of mind shown in

an appreciation of the proportion of things, an appropriation of the noblest traditions of the past, and a delicacy of mental touch. Some advocates of classical education have even claimed for it a surpassing influence in moral culture. Habitual converse with the Classics tends, it has been asserted, "to impart to character a certain grandeur and generosity, removed from the spirit of cabal and mean cunning which prevail among men of the world." Unfortunately, stubborn facts prove only too clearly that the secret of good behaviour is not to be found in the *Poetae Scenici* any more than in the Differential Calculus. Without going so far as to confirm the opinion of Cicero's grandfather, who held that the more Greek a man knew the greater rascal he turned out, one may venture to call attention to the notorious fact that the "spirit of cabal and mean cunning" shown in the lives of some distinguished classical scholars has given occasion to the enemies to blaspheme rather than to acknowledge the sweet reasonableness of classical culture. Of course there is this amount of truth in the argument for the moral improvement resulting from classical study,—that all true mental culture widens the range of possible extrinsic moral influences, by increasing the number of points at which such inspiration may touch us, and by strengthening and enlarging the faculties which may be stimulated and directed to worthy moral ends. However, that mental as distinct from moral culture is especially promoted by the study of the Greek and Latin authors cannot well be denied. The analysis of this superiority, as performed by various investigators, has resulted in the detection of so many different elements of excellence that a cynic might be pardoned for suggesting that this is one of the cases in which, according to the prudent maxim of Lord Mansfield, we should beware of attempting to state the grounds of our judgments. In some points, however, the educational value of classical study admits of no doubt. In the first place it must be admitted to possess the advantages connected with study of any kind, such as, for instance, the formation of habits of industry, method, and the like; also the communication of the power to drudge at distasteful work for the sake of a distant result. Reference may next be made to the benefits derived from the careful study of any language. Then, there are the special advantages inseparable from the study of any foreign language, summed up with pardonable hyperbole by the Emperor Charles V. as the acquirement of a new soul. Lastly, we have the invaluable training which is the result of the serious and constant perusal of a noble literature. But the study of the language and literature of the Greeks and Romans provides a discipline with which the study of any other language and literature is unable to compete. The linguistic training furnished by languages of looser structure is not to be compared with that which is afforded by the Greek and Latin tongues. The ac-

complishment of fluent speech in every language of modern Europe may bring with it a much smaller acquaintance with the principles of philology than is involved in a thorough, if even elementary, study of Latin grammar. So too, it must be remembered that the Greek language, considered as a work of art, is absolutely the best: "it is the only tongue," as has been well said, "that has the texture of marble." Moreover the classical literatures, considered of course as literature quite apart from the "information" they convey, have not yet been surpassed. To forego the study of the masterpieces of antiquity would be to cut ourselves off deliberately from the opportunity of looking at the very highest models, the perfection of literary art, the standard which should be a perpetual rebuke to everything lax or slipshod in thought or execution. As recent years have seen the publication of many unusually skilful and workmanlike translations of the Classics, it may be desirable to remind a lazy generation that the best translation cannot reproduce the general tone and feeling—much less the more delicate *nuances*—of the original. If the ancient authors could see the cleverest modern translations of their works, it would have to be said of them that "*mirantur novas frondes et non sua poma*." There are recorded instances in which men of undoubted genius have been led to confess that they have been more astonished at the wonderful capacity and industry of the translator than at the wisdom of the original writer.

If the aim of classical study be such as has been asserted and its advantages such as have been described, it will be plain that the right method of studying the Greek and Latin authors will be that which combines in due proportion the proper study of the languages and that of the literatures. Of course, it is difficult to say where the study of a language ends and that of its literature begins; but, at the risk of some cross-divisions, it will be necessary for the purposes of this discussion to treat each branch of study as in some sense independent.

Not a few writers have exhibited a tendency to deny the value of a thorough study of the grammar of the classical languages. Stress has been laid on the intolerable drudgery involved in a long course of tuition in uninteresting grammatical rules and examples. It has been alleged that by its irksomeness it creates a distaste for the study to which it is intended to serve as an introduction, and that it provokes a deplorable reaction. In some cases, it is to be feared, the indolence of the emancipated adult shrinks so sensitively from exertion of any kind that, by the natural operation of the principle of association, it is pained by the mere reminiscence of compulsory exertion during boyhood. Be that as it may, the argument appears to be of force against injudicious methods of grammatical instruction and not against grammatical instruction in itself. If Gibbon purchased his knowledge of the Latin syntax "at

the expense of many tears and some blood," it is natural to infer not so much that grammatical teaching has injurious effects upon the system as that Gibbon's school-master was unfit for his post. The complaint should be directed not against harmless gerunds but against inanimate and mechanical gerund-grinders. Recent advances in the theory and practice of pedagogy bid fair to make it impossible for such unpleasant recollections to find a place in the autobiographies of future historians. The spirit of revolt against the teaching of grammar was fostered not only by the unsatisfactory nature of the prevalent methods of grammatical teaching, but more especially perhaps by the fact that such instruction formed almost the whole of the educational curriculum; it claimed an undeserved monopoly that refused all concession to a demand for variety that might have been satisfied by the setting apart of even a small proportion of time for subjects of more immediate interest. A monotonous diet, however intrinsically wholesome, is sure to lead to satiety. In the hands of a capable teacher, employing suitable text-books, the study of grammar need not prove to be a very great weariness to the flesh of any student who is not possessed by an invincible repugnance to hard work. It is certainly necessary for the intelligent study of the classic authors themselves, and also provides a discipline not to be despised; so that if some genius were to hit upon a plan by which a precise understanding of the authors could be attained without a training in grammar, it would be doubtful, in the best interests of education, whether advantage should be taken of his discovery. And until this discovery be announced, the study of grammar must be continued as a necessary basis for the correct appreciation of the classical literatures. Sir Walter Scott described the Baron of Bradwardine as "a scholar according to the scholarship of Scotchmen, that is, his learning was more diffuse than accurate, and he was rather a reader than a grammarian." Then we may safely judge that the Baron lost more by the superficiality of his reading than he gained by its breadth. Writers who in the exuberant confidence of youth disparaged a thorough acquaintance with the technicalities of grammar have often in maturer years repented of their early indiscretion. Thus Joseph Scaliger, who rushed at break-neck speed through the Greek authors, making up his grammar as he went along, lived to say:—"I wish I was a skilful grammarian. No one can understand any author, without a thorough knowledge of grammar. Those who pretend to undervalue learned grammarians are arrant blockheads, without any exception." So, too, Dr. Thomas Arnold, after years of experience as a school-master, no longer, as when an undergraduate, undervalued an intimate acquaintance with the niceties of the classical languages. Even John Milton, one of the best examples of the scholar who is no pedant, set himself to the laborious enterprise

of compiling a Latin lexicon as part of his language training. We are often reminded, in a quotation whose popular application is itself an instance of disregard of the spirit of a passage for the sake of its *prima facie* literal meaning, that "the letter killeth but the spirit giveth life." Yet it must be remembered that the spirit of an author of the first rank—and the remark does not apply to psychological poets exclusively—can only be known through a careful pondering of the sentences and words that he has written.

Many points connected with the linguistic branch of classical study, especially in its elementary stages, come rather within the range of a treatise on the science of education, but a passing notice may not be out of place here. More than one theory has been expressed with regard to the order in which the classical languages should be studied by beginners. Benjamin Franklin, on the principle of graduating the student's difficulties, suggested the desirability of beginning with French and proceeding to Latin through Italian. John Locke, in his "Thoughts on Education"—a book strangely neglected—also urged that Latin should be approached through French. At any rate, a thorough grounding in the grammar of the English language should be regarded as a necessary preliminary to instruction in a classical tongue. In spite of the plea that the student should "go at once to the fountain-head of immortal Greece," the customary plan of attacking Latin before Greek is probably the more reasonable, since Latin is more practically useful and, in its vocabulary and inflexions, is less difficult of acquirement to English students.

In these days it is hardly necessary to call attention to the fact that grammar should be studied not merely from grammatical text-books, but also in connexion with the interpretation of some classical author. "This," wrote Ascham, "is a lively and perfite waie of teaching of rewles; where the common way used in common scholes, to read the grammar alone by itself, is tedious for the master, hard for the scholer, and uncomfortable for them both." The fulness of the explanatory notes in some of the most popular school editions of the Classics may perhaps be regarded as exemplifying a tendency to carry this principle to an extreme. It is likely to discourage attention to the acquirement of such a systematic view of grammar as can be obtained only from the manuals of that subject, for the boy who finds by trial that his notes clear up all the *crucies*, and even provide him with profuse explanations of difficulties that can hardly be dignified by such a name, will quickly learn to regard as a work of supererogation the task of clearing up difficulties for himself with no other aids than dictionary and primer. The pattern commentary should suggest as well as instruct. Any saving in time and trouble that is effected by this smoothing of rough paths is more than counterbalanced by the loss in disci-

pline. In classical study, if anywhere, it is needful to hasten slowly. Another danger in grammatical teaching is that against which Haupt warned his pupils when he advised them to use no technical terms of grammar, intending by this dictum to protest against the idea that a peculiar construction is of necessity understood as soon as it is ticketed by some such label as *zeugma*, *ellipse*, or the like. In insisting on this principle he seems to have been anticipated by Dr. Arnold, of whom his biographer says that "his practical talent as a scholar consisted in his insight into the general structure of sentences and the general principles of language, and in his determination to discard all those unmeaning phrases and forms of expression by which so many writers of the last generation and boys of all generations endeavour to conceal their ignorance."

Most practical teachers, then, would agree that a thorough acquaintance with classical grammar can only be gained when the study of grammar pure and simple is allied with constant practice in translating from and into the classical tongues. Even if such practice possessed no other merits, such as the additional command which it gives over our own language, it would still be of great value as enabling the student, to use an Aristotelian phrase, to "realise" his grammar. Translation, if "the death of understanding" to a ripe scholar, is the germ of living study to a beginner. A free use of published translations would of course be fatal. The employment of such helps may be defended in the case of private students who have not the advantage of a teacher's assistance, as also in cases where it is desirable to set before the student a model translation as a standard for his own efforts. A translation may also be used, apart from the original, when it is likely to be profitable to gain a general view of the purport of a whole book before attempting the task of mastering it in detail. For all other purposes, translations will be set aside by every one who has the making of a student in him. They should be left to the disinterested philomaths to whom the classical authors mean only the barrier to a profession.

Translation from English into Greek and Latin is still more necessary to the attainment of a mastery of the classical languages. It is not a mere irrational tradition which sets a high value upon the power of writing idiomatically in Greek and Latin. Such an accomplishment demands not only the perfect "realisation" of the grammar, but also an intimate acquaintance with the niceties of the language, and even to some extent an insight into ancient modes of thought. It is surprising that the plan of re-translation is not more common in classical education. The student who turns into Latin a passage from some English author finds that the phrases he has put together in the first place, especially if he thinks them very striking and clever—and the more clever they seem, the more atrocious Latin they

are likely to be—stick to his memory far more tenaciously than any subsequent improvements suggested by his tutor on revision. The plan of translating carefully into idiomatic English a passage from a classical author and, after an interval of a few days, translating it back into the original minimises the danger of making the student's memory a field for the sowing of wild oats. Moreover, there appears to be no reason why classical composition should be restricted to written exercises. Frequent practice in conversation in the classical languages would be a valuable assistance to the memory, as has been sufficiently proved by the results of this method when applied to the teaching of modern languages. The adoption of this process, however, as well as the ordinary method of instruction in prose composition, demands very accurate and finished scholarship on the part of the teacher. If Joseph Scaliger, by dint of daily practice in speaking and writing the language, attained an early mastery of the difficulties of Latin prose, it must be remembered that not every student is fortunate enough to have a Julius Caesar Scaliger as critic and colloquist. With respect to the much-disputed question of verse composition, while there is much to be said for the view which condemns as elaborate trifling the spending of a large amount of time and labour on the mechanical re-arrangement of paltry plagiarisms from Virgil and Ovid, it may be pleaded that a moderate practice in verse composition is extremely useful as an aid to a thorough understanding of classical prosody and metre. Many students who, from lack of instruction in verse-making, have spent weary hours in grappling with "*metrum Asclepiadeum primum*" and "*metrum Archilochium secundum*," and have been reduced to the disagreeable necessity of reading up the subject afresh before every successive examination, would be the first to admit that it would have been a judicious economy if the nature of the various metrical systems had been impressed on the memory by early attempts at imitation. Carried beyond the point at which it gives the student an easy familiarity with the metres as exemplified in the classical authors, verse composition probably costs more than it is worth. In this connexion it may be suggested that a student may receive no harm from endeavouring to reproduce in English verse the unusual rhythm of the Greek and Latin poets, provided that he do not conceive it necessary to publish his experiments.

Grammar naturally suggests comparative philology, a branch of study cultivated with increasing ardour. Perhaps no subject connected with classical study has profited more abundantly from the research of the nineteenth century. Many boys still at school could talk familiarly of phonetic changes with a display of learning that would have startled Bentley and Porson, who would probably have taken Guna and Vriddhi for the names of Hindoo deities. The benefits of philological research

have not been exhausted when reference has been made to the light which it has thrown on linguistic obscurities: it has contributed in no small measure to the elucidation of difficulties of long standing in the domain of ancient history. What, for instance, can be of greater interest to a student of Roman history than recent attempts to widen our knowledge of the state of early civilisation in Italy and to pronounce upon the disputed question of the existence of a Graeco-Italian family, by means of a careful comparison of certain Latin and Greek words in the light of well-established philological principles? We are beginning to see the fulfilment of Bacon's prophecy that the comparative study of languages would, in time, throw light on the dispositions and manners of nations. As philology attains to more of the well-ordered regularity of a science and becomes less a matter of guess-work, it may be expected to become more and more useful to the historian as well as to the student of language proper. It would not be amiss if some informal instruction in comparative philology were given at an earlier period of classical training than is usual. It is a mistake to suppose that young lads would take no interest in the comparison of similar words in different languages and in the exhibition of an unsuspected connexion between dissimilar words in the same language. The detective instinct is strong in boys. There are some classical students who could speak from experience of the fascination exercised over them by the discovery from the chance perusal of an article in an encyclopedia, that the vocabularies of various languages are not a number of cast-iron masses, produced simultaneously and once for all from distinct moulds in a huge international linguistic foundry.

Some knowledge of the methods and results of textual criticism is also a desirable acquisition for the classical scholar, though it would not be a profitable study for school-boys. It is obvious that the most subtle literary criticism of the works of the classical authors requires as a necessary preliminary an approximate knowledge, at least, of what the classical authors really wrote, and this foundation can only be laid by minute textual criticism. So far, then, from sneering at textual critics, the man who cherishes any sincere love for the Classics should rather feel himself deeply indebted to them as to pioneers entrusted with an honourable though irksome task. "That wide reading and erudition," wrote Bentley, "that knowledge of all Greek and Latin antiquity, in which the commentaries have their very essence, are merely subordinate aids to textual criticism. A man should have all that at his fingers' ends, before he can venture, without insane rashness, to pass criticism on any ancient author. But, besides this, there is need of the keenest judgment, of sagacity and quickness, of a certain divining tact and inspiration, as was said of Aristarchus, a faculty which can

be acquired by no constancy of toil or length of life, but comes solely by the gift of nature and the happy star." Seeing that it would be "insane rashness" to assume the rôle of a textual critic without a profound knowledge of all Greek and Latin antiquity, it would evidently be the very height of madness for any one not so qualified to attempt to indicate the precepts that should guide all scholars who undertake the revision of the classical texts.

But there is such a thing as a Greek literature as well as a Greek language. The exquisite workmanship of the key should not tempt us to forget the priceless treasures concealed in the casket. If Socrates and Plato talked nonsense, as Bentham thought, they talked it in such a delightful style that their example may be commended to the attention of talkers of sense, the wide world over, who may wish their own words of wisdom to reach the ear of posterity. Since, therefore, we have in the writings of classical antiquity the noblest models of literary perfection, that classical culture would hardly deserve the name which should be concerned about the study of the classical authors as monuments of language and neglect to regard them as an unrivalled expression of genius and art. The chief objections to the study of the Classics as literature are not based upon any disrespect for their literary value, but arise from a conception of the difficulties which exist, or are supposed to exist, in the actual teaching of literature. It has been urged that it is impossible to examine in literature as distinct from language, and this, in an age when the examiner is a person of far greater authority than the teacher, is considered to be a fatal objection. The framers of schemes of examination, however, have already shown so great ingenuity that it would be an undeserved aspersion on the keenness of their faculties to suggest that they would find this difficulty insuperable, if they were once to give their minds to a serious study of the problem. At any rate, an attempt at the solution of this question does not necessarily come within the purview of an essay on the right method of studying—and not, it may be well to add at the risk of tautology, of examining and being examined in—the classical authors. It is from the care and thought of teachers of Greek and Latin that most is to be hoped for in the direction of promoting the study of literature as literature. As a rule, the editors of school editions of the Classics shrink nervously from the responsibility of committing themselves to any opinion on the merits of their author except such as the student himself could adequately form by reference to his grammar and dictionary. Attempts to point out the aesthetic value of classical writers, both in ancient and modern tongues, have been contemptuously scouted as "sign-post criticisms" and as "turning the commentator into a showman." And what alarming results would follow if the commentator *were* turned into a showman?

As though, forsooth, it would be a degradation to an honourable man to act as showman to Homer or Virgil! The most cultivated scholar might well be proud of the office. As a matter of fact, every grammatical commentator is already a showman, showing not how far the thought or execution of the author is a model for such modern readers as aspire to some worthy performance in literary art, but how far his grammatical constructions may be safely imitated by a candidate who aims at high marks for prose composition. The attendant who relates to a gaping crowd at a menagerie the amount of meat and drink consumed daily by the giraffe under his care, or the proportion between its waking and sleeping hours, is as much a showman as the zoologist who introduces an audience of scientific students to the higher criticism of the same animal. Of course, it would be absurd to publish comments which simply declared of a passage in Sophocles "This is a very fine chorus," or of a line in Aristophanes "This is an extraordinarily funny joke," but surely all the possibilities of literary criticism are not exhausted by annotations of this nature. The fact that literary abilities considerably above the average are needed for the compilation of editions of the desired type is not an argument against the undertaking of such a task: the moral that it points is simply that the possession of a good degree is not a sufficient qualification for the preparation of satisfactory editions of the classics, even for school use. There can be no doubt that any loudly-expressed demand would not fail to bring to light a supply of competent editors. Even at present, men who have won distinction by original literary work of a very high order have not considered it beneath them to compile working editions of French and English Classics, and it can hardly be supposed that they would take less interest in the promotion of an intelligent appreciation of the masterpieces of antiquity. As to the fear that has sometimes been expressed lest such criticism would substitute, for the independent effort of a reader to understand an author, a second-hand opinion greatly inferior in educational value, that, too, is an argument not against literary criticism but against literary criticism of the wrong sort. Readers who aim at attaining a correct taste in literature must have some guidance, and all guidance comes from without. Otherwise, the right method of education would be to let a student loose in a large library, in order that after indulging in the promiscuous reading of everything that came nearest his hand, he might emerge with a well-formed literary taste, the result of purely independent study and reflection. The question "Understandest thou what thou readest?" must still provoke the reply "How can I, except some man should guide me?" No doubt it would be possible for a literary commentary to be written in such a way as to save the student the trouble of thinking for himself, just as it is possible for a grammatical or historical commentary

to make original application a thing to be dispensed with ; but that is no reason for a ruthless exclusion of literary, any more than grammatical or historical, exposition. Even in the supposed case of a commentary that informs without suggesting, it would be better for a student to know, merely on the authority of an editor, that the poet he happens to be studying possesses such-and-such literary merits, than to go right through the author without having the least glimmering of an idea that poetry is concerned about literary merits at all. But the most useful and stimulating aesthetic instruction, however excellent might be the editions in use, must always be that which the student gains from reading an author with a schoolmaster or tutor of fine literary feeling. No printed criticism can be such a powerful instrument of education as the living voice of a teacher who has felt the pulse of his pupil and can feed him with strong meat or with milk, as may be more expedient for him. By students who for any reason are deprived of this privilege much insight into the true meaning of classical literature may be gained from reading, in conjunction with the study of the classical texts, the best of the many recent volumes dealing with the literary side of the Greek and Latin authors. Such a course might easily be made to lead up to a study of more profound critics, such as Lessing. The ordinary educational curriculum should, at any rate, admit to a more prominent place the critical writings of Aristotle, Longinus, Quintilian and other showmen and sign-post critics of antiquity.

The representation of the classical dramas upon the stage may be mentioned as an aid to their true appreciation. The experiment has been tried often enough to show that it communicates a new and living interest to classical study. It drives into the heads of the spectators the wholesome knowledge that Aeschylus and Sophocles did not write for the special purpose of being read by a man seated at a table, with a "Liddell and Scott" at one elbow, a note-book at the other, and a student's lamp in front of him. To make the Greek plays live again upon the boards is to bring out unsuspected beauties, and to give some insight into what they were when first produced before a crowded theatre of Athenians.

The advantage that the study of classical literature may derive from a co-ordinate study of the literatures of modern Europe, and especially of that of our own country, deserves some consideration. A confirmed sufferer from the not extinct disease of neophobia might suggest that the only effect of an acquaintance with modern literature would be to send the student back to the ancient Classics with a stronger conviction that no subsequent writings are worthy to be named in the same breath with them. But the literature of modern times is something more than a foil to set off the superior wisdom of the ancients. This is not the place to discuss the desirability of the

study of English literature in itself as part of an Englishman's education, or to enquire whether such a study should or should not be based on that of the Greek and Latin classics; but it may appropriately be considered whether the study of classical literature, as literature, would gain from association with it. Professor Huxley has expressed the opinion that English literature would supply those models of style in which the classical literatures are unfortunately lacking. "I mark," he says, "among distinguished contemporary speakers and writers of English, saturated with antiquity, not a few to whom, it seems to me, that (*sic*) the study of Hobbes might possibly have taught dignity; of Swift, concision and clearness; of Goldsmith and Defoe, simplicity." We may naturally ask whether, if a man has failed to acquire dignity from Virgil and Cicero, he is likely to learn it from Hobbes; whether, if he has caught neither "concision" from Tacitus nor clearness from Livy, he may be expected to imbibe both these qualities simultaneously from Swift; and whether Goldsmith and Defoe have any power to reveal the secret of simplicity to him that has had no skill to find it in Homer. Whatever opinions may be held, however, respecting the value of the study of English literature as supplying the imperfections of a classical course, it should be recognised that classical study itself would probably be quickened and expanded by being associated with a course of reading which must be treated as literature if it is not to become entirely odious and intolerable. There is a unity of literature as well as of history. The combined study of ancient and modern literatures will remind the student that the masterpieces of antiquity "are not absolutely dead things, but do contain a potency of Life in them to be as active as that Soule was whose progeny they are;" that the influence of their writers was not ephemeral; that Homer and Plato were no meteors, lighting up with dazzling brightness one fortunate age of the world's history and then disappearing for ever into blackness of darkness, but that the light which they kindled has been handed on from generation to generation by faithful successors for the illumination of later days. He will learn that there is in Greek and Latin literature a spirit that has vitalized and a spell that has charmed the noblest minds of all following times; that nearly every revival in modern literature has drawn much of its inspiration from some renewal of love for the ancient Classics. He will not wonder that a modern critic summed up his account of the Renaissance by saying that then "for the first time men opened their eyes and saw."

What keen interest, for instance, would be imparted to the study of Plato's exposition of the doctrine of *ἀνάννησις* by comparison with Wordsworth's Ode on Immortality! How vividly Pindar could be illustrated by Gray, Sophocles by Shakespeare, Horace and Ovid by Pope, Cicero by Burke, and

Juvenal by Johnson! How, especially, all that is most human and most noble in the greatest writers of both the classical languages would find its truest interpreter in Milton, an appreciation of whom, it has been said, is the last reward of consummated scholarship. To classical students who may have sufficient enterprise to venture upon this untrodden path of literary study, it will be safe to hold out the hope of a heightened interest that will more than repay for any seeming sacrifice of time and labour that might have been spent on reading of more obvious utility to the classical scholar.

Whether, therefore, apart from or conjoined with the study of modern literature; whether depending chiefly on the guidance of printed books or on that of the living voice;—the Greek and Latin classic authors, to be studied as they deserve, must be studied not merely as artificers of language but more chiefly as creators of literature. If examinations, or any other modern invention, have made such a method of study impossible, we must register against ourselves the verdict that we have destroyed, in our passion for dissection, the finest instrument of culture that has ever been known upon this earth.

The question of the study of the matter of the classical authors, as distinguished from the literary form in which it is expressed, although naturally of interest, hardly comes within the scope of an essay on the methods of classical study. No doubt, much useful 'information' may be gathered incidentally from the study of the Greek and Latin writers, but its acquisition is not one of the main objects of a classical training. If our sole purpose in reading Thucydides were the gaining of an accurate knowledge of the events of the Peloponnesian War, we might well absolve ourselves from the toil of unravelling his tangled sentences, and be satisfied with reading him in a translation. The value of the classical authors as purveyors of facts is, of course, chiefly historical. This function of historian is not confined to the writers who professedly wrote history, but is fulfilled by every author, whether poet, philosopher, or orator, who reflected however unconsciously in his own writings the prevailing sentiments and customs of his day. To learn what manner of people the Greeks and Romans really were, to know what they did and how they did it, we must read Aristophanes as well as Thucydides, Juvenal as well as Tacitus. The right method of studying ancient history would demand a separate enquiry for itself. Suffice it to say that its study may now be made far more interesting than was possible before the introduction of what may be called the pictorial method. The photographer's camera has brought within the reach of thousands of non-migratory students an archaeological education that was formerly denied to all who could not afford the time and money required for travel. The new science of epigraphy, too, has been fruitful in results that have an important bearing

on the less artistic sides of historical study. But the problem of studying ancient history is really quite distinct from the problem of studying the ancient historians for purposes of literary culture. Although wide reading and considerable acquaintance with the classical languages—sufficient, at any rate, to enable him to make a proper use of the original authorities—are a necessary part of the endowment of the historian of antiquity, there is no need that he should be a finished scholar, as is sufficiently shown by the success achieved in this field by Gibbon and Grote, the latter of whom even seems to have been hardly aware of the existence of such a thing as literary style. While the most superficial reading of the ancient historians, for linguistic or literary purposes, cannot but bring with it a certain valuable instruction in the facts of history and in the principles of politics, this instruction is not more than an accident—of much real profit, doubtless, but still an accident—of classical teaching. The same remark applies to the study of the ancient philosophers. However desirable it may be to supplement a course of purely classical study by the discipline of history and philosophy, and however defective any course of classical training would be which left the student entirely ignorant of such writers as Herodotus and Plato, the study of history as history and of philosophy as philosophy concerns the specialist rather than the aspirant after classical culture pure and simple.

An outline has now been given of the methods of linguistic and literary training which it is desirable to adopt in a course of classical education. It is necessary also to comment on the dangers that spring from neglecting to observe the classical doctrine of the Mean. Any excess in one of the ingredients of classical study is certain to vitiate the total result. There is need, first of all, of a protest against the supposition that culture comes from a mere extensive reading of the classical authors, a supposition that can be detected in many popular writings, though not often to be found in the publications of professed scholars. It is scarcely necessary to note that the ability to quote largely from the Classics or to apply classical mythology to the illustration of contemporary politics is not in any wise a sign of the possession of classical culture. It needs no profound erudition—not to speak of finished scholarship—to describe an inconsistent statesman as a Proteus, or to compare to Procrustes a politician whose consistency is of a wrong sort. All the information needed for such purposes may be found where Sir Roger de Coverley acquired his knowledge of Hector—at the end of the dictionary. Second-hand learning is quite sufficient for a display of this kind; tried by such a touchstone the “Anatomy of Melancholy” is a complete substitute for the “Corpus Poetarum.” The Classics, to do their perfect work, must be absorbed rather than annexed; they must not be a

περίαντον τι, not something held by a certain external tenure, but must be a germ sown within the mind, assimilating nutriment there and growing and bringing forth fruit. The true classical scholar need not talk in strange tongues to let the world know that he is one. Neither is culture identical with erudition, quite apart from the question of a constant parade of the latter possession. The mere knowledge of books, even of classical books, does not bring with it literary taste. "A great scholar in the highest sense of the term," wrote De Quincey, "is not one who depends simply on an infinite memory, but also on an infinite and electrical power of combination; bringing together from the four winds, like the Angel of the Resurrection, what else were dust from dead men's bones, into the unity of breathing life." The enormous learning of Salmasius was a very different thing from the scholarship of Milton, who spoke contemptuously of "hollow antiquities sold by the seeming bulk," "marginal stuffings," "horse-loads of citations," and the like, and declared, in lines that cannot be quoted too often, that—

" who reads
Incessantly, and to his reading brings not
A spirit and judgment equal or superior,
Uncertain and unsettled still remains,
Deep versed in books and shallow in himself,
Crude or intoxicate, collecting toys
And trifles for choice matters, worth a sponge."

The intellect is not treated according to the measure of its capabilities when it is used as a warehouse.

It is not necessary for the student to attempt to master every period of Greek and Latin literature, unless he is reading for some special purposes other than culture. It was needful, of course, for Gibbon to have a thorough knowledge of obscure historians of the later Empire, but the classical student may safely restrict himself to such authors as are models of style. All that it is essential to know of the non-classical authors may be obtained in sufficient fulness from any good manual of Greek or Latin literature. The minute study of Silius Italicus and L. Apuleius may be left to researchers, and to candidates about to be confronted with a paper in "unseen translation." The profession of great interest in such inferior writers is, if affected, a symptom of contemptible literary hypocrisy; if real, it is a token of insensibility to the power of the great writers. It was the study of Shakespeare and Milton, not of Dekker and Davenant, that fed the noble eloquence of John Bright.

But there are more serious matters in which it is necessary to take heed of the ancient warning *μηδὲν ἄγαν*. Classical study has been wounded in the house of its friends: it is in peril from two classes of students, to each of which it owes much. The true study of the classical authors is in danger of being overwhelmed by philological and historical research. It is not

necessary for the modern schoolmaster to be familiar with the genealogy of the stepmother of Anchemolus, but he is required to have at his fingers' ends the exact relationship of Aeolic to Magyar: he need not vex himself with research into the number of jars of wine presented by Acestes to the Trojans, but he must be able to write an historical sketch of the coinage of Messana. Now, philological and archaeological research, however fruitful in results of interest to classical scholars and however capable of affording an ample field for the energies of enthusiastic students, cannot be regarded as the crown and perfection of classical study. Leaving for a moment the question of history and archaeology, let us consider whether philology and textual criticism deserve the place that they have gained in classical training. When the cry was heard that science must share in the attention that had been hitherto devoted solely to Classics, the advocates of the old learning seem, however unwittingly, to have attempted to silence the demand and at the same time save the supremacy of the Classics by resolving that henceforth Classics should be studied as science. This compromise, there is too great reason to fear, has met the usual fate of compromises. Scientific classics is a monstrosity. No sensible person would say a word against a reasonable amount of philological instruction as an introduction to the appreciation of the classical authors on their literary side, and as a useful discipline in itself; it has already been asserted that the discovery of a method of dispensing with grammatical study would be a doubtful benefit to education; but to hold up a merely philological curriculum as the beginning and ending of classical culture is simply to play into the hands of the extreme opponents of classics, who will ask why, if scientific training is the sole purpose of a classical education, we do not abandon it for sciences of greater interest and higher educational value. Again, if the study of philology is to be pursued thoroughly by the classical student, it will require him to devote a disproportionate share of his time to languages that cannot by any stretch of imagination be regarded as classical. Distinguished philologists have declared that for purely philological purposes the classical languages are of less interest than many savage dialects and especially than the spoken languages of modern Europe whose life and growth can be watched like that of a living organism; they have even gone so far as to say that the greater the literary perfection of a language the less is its importance to the mere glottologist.

Moreover, there appears to be good ground for believing that an excessive devotion to philological study and to what is commonly known as textual criticism tends to deaden the literary sensibilities which should be cultivated by a proper course of classical study. It is more likely to foster the growth of "linguistic earth-worms, who would base the study of a new

literature on the inspection of vocal chords, and who regard a language merely as a *hortus siccus* of grammatical forms." It is true that Bentley, as already mentioned, included "a certain divining tact and inspiration" among the necessary qualifications of the textual critic, but what an instructive commentary on this statement is furnished by his own edition of Milton ! Even of his Horace, a distinguished living scholar has said that, speaking of Bentley's readings in the mass, one may say that Horace would probably have liked two or three of them, would have allowed a very few more as not much better or worse than his own, and would have rejected the immense majority with a smile or a shudder. The training communicated by the study of palaeography is not of the kind that is universally admitted to be the aim of a classical education. It is rather likely to communicate a talent akin to that displayed by the experts in handwriting who are occasionally called upon in police-courts to aid the magistrates by their opinion on the authorship of some libellous post-card. It might also be compared to that which produces a competent printers' reader : indeed, a periodical devoted to Biblical exposition published, a few years ago, several articles entitled "Textual Criticism illustrated from the Printing-Office," in which the lessons of an experience of fifteen years as a printer were used to illustrate, in a striking manner, the causes of the corruptions in the text of the New Testament.

Certainly, it cannot be alleged that a long apprenticeship in philological study and in textual criticism is necessary for the production of a real classical scholar. A knowledge of the niceties of language, which is confessed to be needful for true scholarship, means a knowledge not of philological but of literary niceties. What is needed for purposes of culture is not so much a knowledge, for instance, of the etymology of two approximate synonyms and of their connection with allied words in Sanskrit as a knowledge of the fine shades of meaning by which they are distinguished in the usage of the best authors. It is of greater importance to the classical scholar to know the distinction observed by Cicero in his use of "lex" and "jus" than to be able to write pages of learned disquisition on the derivation of the two words. The former is part of the equipment of the literary student of the classics ; the latter pertains to the glottologist. There is as great a difference between the mental attitude of the two students as there is between what the botanist sees in a wayside flower, and what is revealed by the same flower to the eye of the poet. And, of a truth, a classical student may get at the very soul of the classical writings without feeling a very deep concern in the perpetual discussions connected with comparatively insignificant matters. A man may learn all that Homer has to teach without having the luxury of an opinion on the Homeric question. He may display but a languid interest in the controversy respecting the date of

the introduction of writing into Greece, feeling sufficiently thankful to know that it was introduced soon enough to enable the great literary works of antiquity to be preserved for his own benefit. If he has found a familiar friend in Horace, he need not lament if to him, as probably to Horace himself, the Song of the Arval Brothers is an unintelligible jargon. Josiah Quincy used to say that if he were imprisoned, and allowed to choose one book for his amusement, that should be Horace. We can hardly imagine that in such a case he would have derived his chief pleasure from collecting instances of the lengthening of short syllables, or of the use of a singular verb with two or more subjects. "*Ille se profecisse sciat,*" wrote Quintilian, "*cui Cicero valde placebit.*" The modern critic would probably substitute "Cobet" for "Cicero"; but would the revised version be an improvement?

To make this protest is not to write oneself down among the "arrant blockheads" who pretend to undervalue learned grammarians. The objection is not against the desirability of the existence of learned grammarians; it is against the attempt to turn every classical scholar into a learned grammarian. That there must be some specialists is admitted; but it does not follow that the chief end of classical culture should be the production of specialists. The imagination shrinks from the picture of a world peopled entirely with Salmasiuses. The possibility of an occasional encounter with a pedant is bad enough as it is, without having added to it the certainty of meeting a bore at every dinner-table. However necessary it may be that our classical texts shall be as accurate as possible, there is no need that everyone should attempt to perform the functions of a textual critic. We might as well demand that every captain should compile a set of navigation tables for himself, working out independently all the astronomical calculations required as a basis. To expect a knowledge of the details of textual criticism from all who prosecute a course of classical study can only tend to encourage prentice hands to meddle with matters that should be left to experts. Our classical texts are not in such a chaotic state at present that it is necessary to appeal to everyone who knows a little Greek and Latin to come to the rescue. They are not as they were in the pre-Bentleian era. Rather than that any scholar, without special abilities fitted for the task, should feel himself inspired to undertake the revision of the classical texts, it would have been better for him never to have emerged from the state of school-boy innocence which was his condition when the Oedipus Tyrannus meant to him nothing more nor less than a certain batch of fifty pages in the Oxford Pocket Classics. It would probably be found on investigation that many of the alleged instances in which men of taste have been repelled from classical study are really instances in which excessive devotion to

philological teaching has produced its natural reaction. When the Classics are made a *vile corpus* for dissection, disgust is the emotion most strongly felt by persons whose turn of mind is not anatomical; or, to change the figure, travellers in the region of classical study find it such a Sahara desert that they are tempted to believe that the promised land itself will be nothing but a mirage. If grammatical study were restored to its right place as subordinate to the understanding of the classical authors, neither philologist nor scholar would have any just cause of complaint. Scaffolding, no doubt, is necessary for the building of a house; but, after all, the scaffolding is made for the house, and not the house for the scaffolding.

The classics are also in danger of being overwhelmed by research of another kind. The valuable heaps of knowledge resulting from the industrious burrowings of historians, archaeologists, ethnologists, comparative mythologists and other researchers are gradually hiding from sight the classical writers themselves. The truism that to study the classical authors properly it is necessary to read what they wrote would come to many students of the present generation with the charm of novelty. Our modern truth-lovers turn from the doubtful tales of Herodotus to the veracious pages of the *Corpus Inscriptionum* and renounce the coloured records of Tacitus that—if such an approach to a “bull” may be allowed—they may bathe themselves in the dry light that shines from the *Monumentum Ancyranum*. Gibbon wrote of “the subsidiary rays of medals and inscriptions, of geography and chronology”; had he lived in these days, he would have recognised that medals and inscriptions are centres of solar systems of their own. The discovery of another inscription would now cause hardly less excitement than that of a lost drama. Macaulay relates the story of a French scholar of great learning who recommended the study of some long Latin treatise on the religion, manners, government and language of the early Greeks; for there, said he, one could learn everything of importance that is contained in the *Iliad* and *Odyssey*, without the trouble of reading two such tedious books. If this be considered the correct view as to the value of the classical writings, we had better frankly abandon Homer and Aeschylus, and go in unblushingly for a curriculum of Dr. Wm. Smith. We are likewise told by Addison that one of the most eminent mathematicians of his age assured him that the greatest pleasure he took in reading Virgil was in examining Aeneas's voyage by the map. To treat Virgil as a gazetteer is to offer him an indignity indeed; but the nineteenth century has contrived to outdo even this achievement. “The greater part of the Latins,” says Mr. William Morris, “I should call sham classics. I suppose that they have some good literary qualities; but I cannot help thinking that it is difficult to find out how much. I suspect superstition and authority

have influenced our estimate of them till it has become a mere matter of convention. Of course I admit the archaeological value of some of them, especially Virgil and Ovid." So Virgil may be tolerated as a Murray or Baedeker for use in museums of antiquities! It will not be prudent for us now to ridicule the medieval writers who knew him only as a great necromancer. We see here the same process that has been discerned to be at work in the philological study of the Classics, viz., the gradual usurpation by a subordinate and illustrative study of the place of the study which it was designed to illustrate.

And here, as in the case of philology, the true appreciation and enjoyment of the classical authors may be attained without a long and patient wading through works of historical research. Mention has been made of an American scholar who wished that, if ever in prison, he might be allowed to take Horace as a companion. Is it possible to conceive of the existence of any one—any one, that is, whose incarceration was not well-deserved—who would express a similar sentiment with regard to the *Fasti Hellenici* or the *Fontes Juris Romani*? There is an authentic story, too, of a Jacobite who escaped from the jail in which he was being confined against the day of execution, and who was retaken as he hovered round the prison in the hope of recovering his favourite Titus Livius. Would a copy of some book on ancient history as illustrated by the monuments have exercised such a magnetic attraction? Can we think that Erasmus, if transported to this age, would have been content to postpone the purchase of new clothes that he might be able to procure a copy of Kiepert's Atlas? Heinsius, we are told, said that on reading Plato, he felt so much delight and enthusiasm that one page operated upon him like the intoxication produced by swallowing ten bumpers of wine. Such exhilaration comes not to the man who is so busy in reading Zeller, in "getting up" all that can be discovered about Plato's grandfather and grandmother, and in mastering the latest German theory on the genuineness of the "Menexenus," that he has no time to spare for the perusal of the Dialogues. Perhaps the encroachments of historical research upon true classical study are due not a little to an excessive regard for the theory—admirable as far as it goes—that in studying the Classics we should endeavour to "get at the mind of the Greeks and Romans." No doubt the study of the Classics is made for us far more interesting and vivid by every addition to our knowledge of the manners and customs of ancient times. No doubt, too, it is impossible for an adequate classical training to leave a student ignorant of the peculiarities of national temper, the special characteristics of national genius, which made Greece and Rome what they were. Yet even a thorough knowledge of such important matters as these is not the main object of classical study. Our first aim must always be to get at the mind of the classical writers themselves. If we

can get at the mind of Sophocles and Thucydides, we can afford to dispense with the glimpses that we may incidentally gain of the mind of Sophillus and Olorus. We do not study Shakespeare in order to get at the mind of the English of Elizabeth's time; nor does any one but an historical student read Milton for the sake of the light that he throws on the politics of the Commonwealth and the Restoration. Of course, no one can feel the pathos of the "Samson Agonistes" who has not first learnt something of the dark cloud that enshrouded the poet when it was written; but an insight may be gained into its full meaning without the possession of a minute acquaintance with contemporary events and circumstances. Every great writer should be studied in his relation to the history of the time; but the student of literature studies the history for the sake of the writer, and not the writer for the sake of the history. Wisdom comes from walking with wise men, not from walking with their biographers.

The payment of undue attention to the philological and historical sides of classical study is likely, then, to produce pedants and antiquaries rather than scholars. It would be absurd to say that such is the invariable result of this disproportion. There have been, and still are, men of vast erudition who can wear their weight of learning lightly; but these are men of unusual powers, while it is the education of the man of average ability that we are considering here, and the average man is in real need of being warned against the danger of piling so many books on his head that his brain cannot move. To most of us, scholarship and learning must be alternatives; and it will be best for our own culture and for the peace of our neighbours if we can learn to look up at the giants with an admiration un-mixed with any desire to rival them. While the multiplication of aids to classical study, whether philological or historical, is to be thankfully welcomed by the student, he must beware lest the wealth of illustration only obscure instead of enlightening. There is such a thing as darkening by excess of light. It may seem an act of ingratitude to complain of the vast amount of information lavished by modern commentators on their readers, yet there is room for the suggestion that such information should be communicated, if it must be communicated at all, in some other way. "*Le secret d'ennuyer est celui de tout dire.*" The student of a classical author does not care to find an intolerable deal of sack to a little bread; he is not pleased at discovering that the passage he intends to read is encumbered by voluminous notes which look like extracts from an unpublished dictionary of antiquities, or like contributions to the proceedings of a learned society. Such erudition is excellent in its place; but its place is not a commentary on a classical author. Neither is it agreeable to be compelled to use commentators who comment on each other instead of on the classical texts,

have influenced our estimate of them till it has become a mere matter of convention. Of course I admit the archaeological value of some of them, especially Virgil and Ovid." So Virgil may be tolerated as a Murray or Baedeker for use in museums of antiquities! It will not be prudent for us now to ridicule the medieval writers who knew him only as a great necromancer. We see here the same process that has been discerned to be at work in the philological study of the Classics, viz., the gradual usurpation by a subordinate and illustrative study of the place of the study which it was designed to illustrate.

And here, as in the case of philology, the true appreciation and enjoyment of the classical authors may be attained without a long and patient wading through works of historical research. Mention has been made of an American scholar who wished that, if ever in prison, he might be allowed to take Horace as a companion. Is it possible to conceive of the existence of any one—any one, that is, whose incarceration was not well-deserved—who would express a similar sentiment with regard to the *Fasti Hellenici* or the *Fontes Juris Romani*? There is an authentic story, too, of a Jacobite who escaped from the jail in which he was being confined against the day of execution, and who was retaken as he hovered round the prison in the hope of recovering his favourite Titus Livius. Would a copy of some book on ancient history as illustrated by the monuments have exercised such a magnetic attraction? Can we think that Erasmus, if transported to this age, would have been content to postpone the purchase of new clothes that he might be able to procure a copy of Kiepert's Atlas? Heinsius, we are told, said that on reading Plato, he felt so much delight and enthusiasm that one page operated upon him like the intoxication produced by swallowing ten bumpers of wine. Such exhilaration comes not to the man who is so busy in reading Zeller, in "getting up" all that can be discovered about Plato's grandfather and grandmother, and in mastering the latest German theory on the genuineness of the "Menexenus," that he has no time to spare for the perusal of the Dialogues. Perhaps the encroachments of historical research upon true classical study are due not a little to an excessive regard for the theory—admirable as far as it goes—that in studying the Classics we should endeavour to "get at the mind of the Greeks and Romans." No doubt the study of the Classics is made for us far more interesting and vivid by every addition to our knowledge of the manners and customs of ancient times. No doubt, too, it is impossible for an adequate classical training to leave a student ignorant of the peculiarities of national temper, the special characteristics of national genius, which made Greece and Rome what they were. Yet even a thorough knowledge of such important matters as these is not the main object of classical study. Our first aim must always be to get at the mind of the classical writers themselves. If we

can get at the mind of Sophocles and Thucydides, we can afford to dispense with the glimpses that we may incidentally gain of the mind of Sphillus and Olorus. We do not study Shakespeare in order to get at the mind of the English of Elizabeth's time; nor does any one but an historical student read Milton for the sake of the light that he throws on the politics of the Commonwealth and the Restoration. Of course, no one can feel the pathos of the "Samson Agonistes" who has not first learnt something of the dark cloud that enshrouded the poet when it was written; but an insight may be gained into its full meaning without the possession of a minute acquaintance with contemporary events and circumstances. Every great writer should be studied in his relation to the history of the time; but the student of literature studies the history for the sake of the writer, and not the writer for the sake of the history. Wisdom comes from walking with wise men, not from walking with their biographers.

The payment of undue attention to the philological and historical sides of classical study is likely, then, to produce pedants and antiquaries rather than scholars. It would be absurd to say that such is the invariable result of this disproportion. There have been, and still are, men of vast erudition who can wear their weight of learning lightly; but these are men of unusual powers, while it is the education of the man of average ability that we are considering here, and the average man is in real need of being warned against the danger of piling so many books on his head that his brain cannot move. To most of us, scholarship and learning must be alternatives; and it will be best for our own culture and for the peace of our neighbours if we can learn to look up at the giants with an admiration unmingled with any desire to rival them. While the multiplication of aids to classical study, whether philological or historical, is to be thankfully welcomed by the student, he must beware lest the wealth of illustration only obscure instead of enlightening. There is such a thing as darkening by excess of light. It may seem an act of ingratitude to complain of the vast amount of information lavished by modern commentators on their readers, yet there is room for the suggestion that such information should be communicated, if it must be communicated at all, in some other way. "*Le secret d'ennuyer est celui de tout dire.*" The student of a classical author does not care to find an intolerable deal of sack to a little bread; he is not pleased at discovering that the passage he intends to read is encumbered by voluminous notes which look like extracts from an unpublished dictionary of antiquities, or like contributions to the proceedings of a learned society. Such erudition is excellent in its place; but its place is not a commentary on a classical author. Neither is it agreeable to be compelled to use commentators who comment on each other instead of on the classical texts,

and who display a perverse ingenuity in torturing one poor word ten thousand ways. One is led to wonder what the classical authors themselves would have thought of some of their expositors. Would they not, if honoured with their company, have found themselves in as unpleasant a case, as according to a recent critic, would have been that of Virgil and Shakespeare if in the same ship with the Pilgrim Fathers—or, it may be added, as would be that of the critic himself, if perilously afloat in company with the young lions of the *Daily Telegraph*?

“Greece, where is *it*?” asked Carlyle. “Desolate for thousands of years; away, vanished; a bewildered heap of stones and rubbish, the life and existence of it all gone. Like a dream; like the dust of king Agamemnon! Greece was; Greece, except in the *words* it spoke, is not.” But “Homer yet *is*, veritably present face to face with every open soul of us.” More enduring than any bronze is the literature of the Greeks and Romans. Other languages, other literatures even, have had their day and ceased to be; but the dead languages will never die. The golden words of Homer and Plato, of Horace and Virgil, will never grow old,

οὐδὲ μάν ποτε λάβα κατακοιμάσει.

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